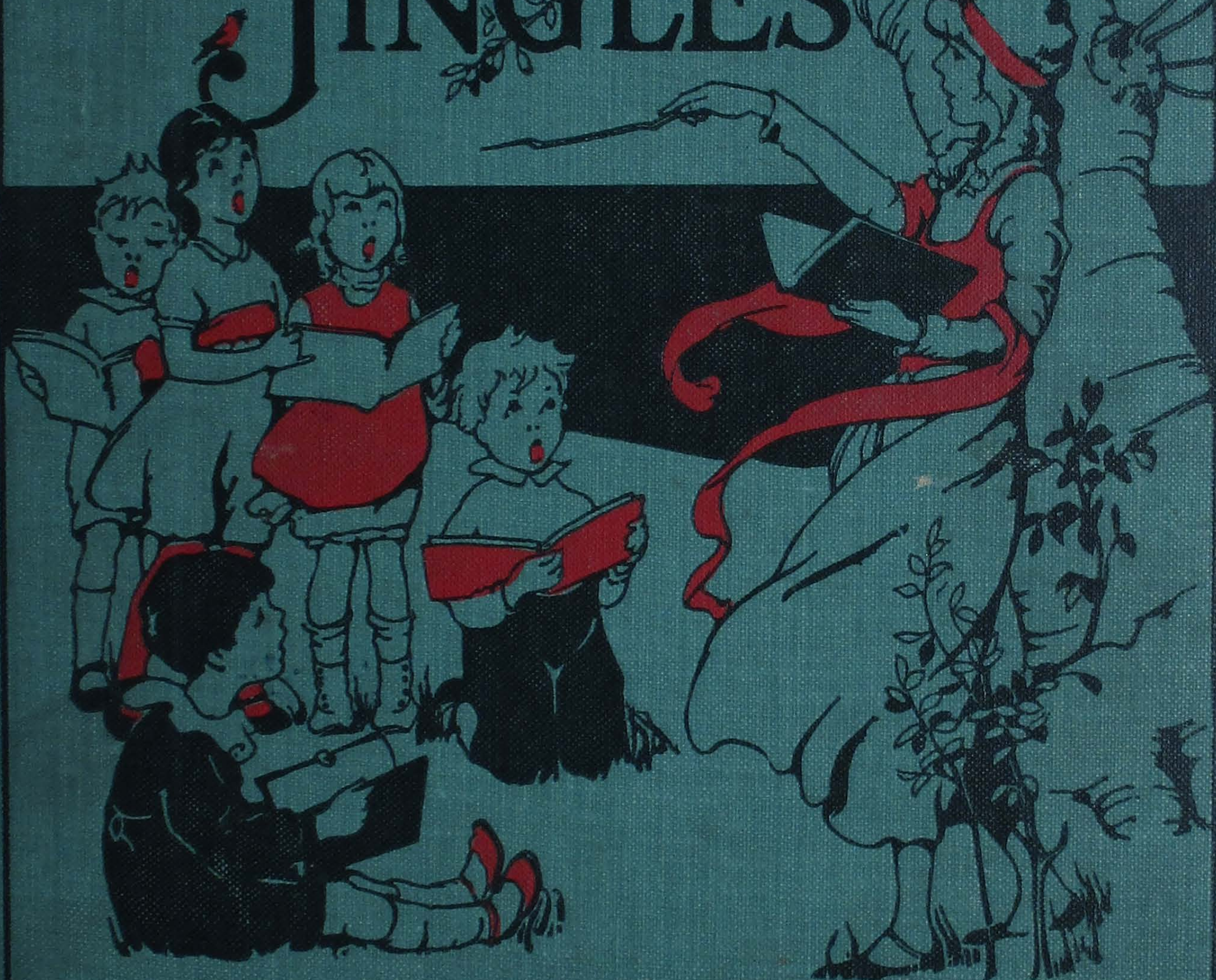


SONG DEVICES AND JINGLES



ELEANOR SMITH

Florence C. Mac Lachlan.

SONG DEVICES AND JINGLES

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By

ELEANOR SMITH

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"Song Pictures," etc.

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ILLUSTRATED BY FLORENCE LILEY YOUNG



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SONG DEVICES AND JINGLES

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INTRODUCTION

"Song Devices and Jingles" is not designed to take the place of the more elaborate song material in use in most Kindergartens, homes, and schools. The purpose of the book is rather technical than artistic, although it is believed that smooth melodies, attractive rhythms, and expressive harmonies cannot fail to make an artistic appeal.

The real purpose of the book is to teach young children to sing. Forms have been chosen which must interest all children. The dialogue which has always shown itself an attractive device, the rhythmic game whose value has been proved, songs whose text content stimulates appreciation of pitch diversity, and those with refrains or choruses all make for added attention. The street cry and similar resources for the teaching of common intervals is equally arresting to young children.

The child's part in these dialogues and songs is, in the beginning, not more than one tone. Following this a short phrase falls to his portion, then half the melody, and later the whole tune. Single tones or phrases of two or three tones are sung in immediate imitation of the teacher. As the child gains in perception and memory of tonal combinations he will sing unaided a more independent portion of the melody.

Power as well as desire to sing individually is fostered by these small songs. What is often a perfunctory exercise becomes part of a fascinating game in which one must sing one's own part to complete the play.

Universal experience has proved that the so-called "monotones" who comprise at least one-third of the children in Kindergartens and primary schools can be taught to sing. This can only be accomplished, however, by securing the closest attention. The best results can be obtained only with young children and through individual instruction.

With these truths in mind, "Song Devices and Jingles" has been prepared. Designed especially to aid mother, teacher, and music supervisor in the discharge of what is recognized to be a most difficult task, it is hoped that the vital quality of the material will do much to transform this difficult task to a pleasure.

ELEANOR SMITH.

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SONG DEVICES AND JINGLES

DIALOGUES

WHO'S A BLUEBIRD?

AGNES GRAY

Smoothly

TEACHER

CHILD

TEACHER

Who's a blue - bird? I'm a blue - bird. Who's a black - bird?
 Who's a sea - gull? I'm a sea - gull. Who's a spar - row?
 Who's a red - bird? I'm a red - bird. Who's a swal - low?
 Who's a gold - finch? I'm a gold - finch. Who's a rob - in?

CHILD

TEACHER

CHILDREN

I'm a black - bird, Just to - day, Just to - day.
 I'm a spar - row, Just to - day, Just to - day.
 I'm a swal - low, Just to - day, Just to - day.
 I'm a rob - in, Just to - day, Just to - day.

Different children will be chosen to sing individual answers, while the class will sing the final response — "Just to-day."

WHAT LITTLE ANIMALS SAY

Andantino

TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD

Pig-eon, coo, coo, Moo-cow, moo, moo, Lamb-kin, baa, baa, Black crow, caw, caw.
 Night-owl, hoo, hoo, Kit-ten, mew, mew, Duck-ling, quack, quack, Hen, say cluck, cluck.

THE TRIANGLE

Moderato

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

Ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting.

WHERE DO THE FLOWERS GO?

AGNES GRAY

TEACHER

CHILDREN

Where do all the flow-ers go? To their beds be-neath the snow.
 Will they wak-en soon a-gain? Spring will call them, sun and rain.

AGES

T. A.

Allegretto

TEACHER

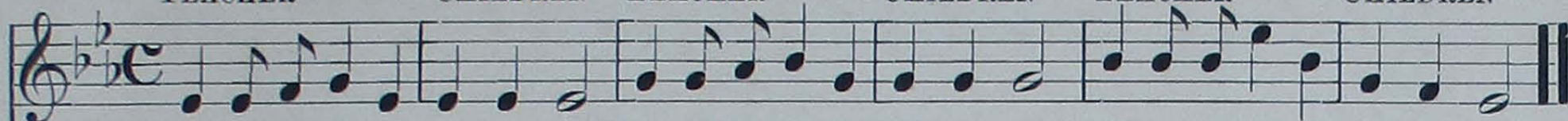
CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN



How old is Polly? Four years old. How old is Molly? Five years old. How old is Dolly? Six years old.



CLIMBING THE LADDER

Moderato

TEACHER

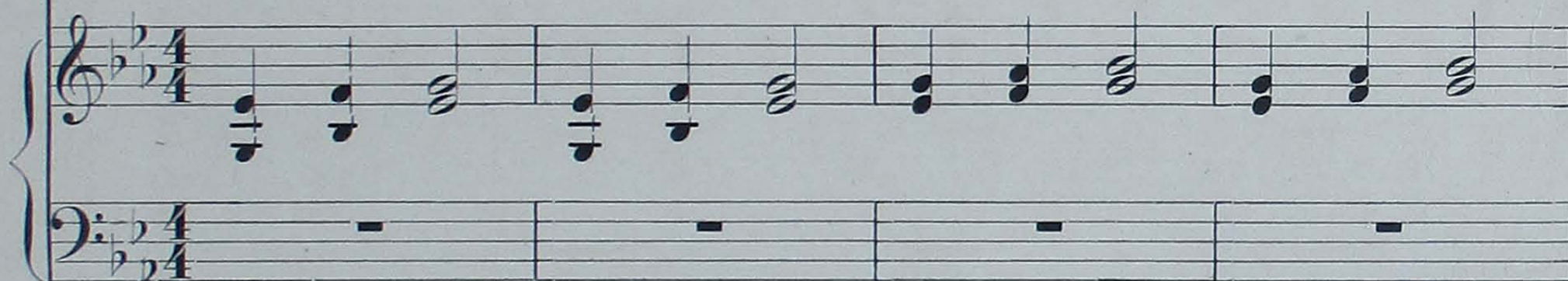
CHILDREN

T.

C.



One, two, three, One, two, three, Fol - low me, Fol - low me,



T.

C.

T.

C.



Up the lad - der, Up the lad - der, Care - ful - ly, Care - ful - ly.



IS JOHN SMITH WITHIN?

MOTHER GOOSE

T. C. T.

Is John Smith with - in ? Yes, that he is. Can he set a shoe?

The musical score is in 2/4 time with a key signature of one sharp (F#). The vocal line (T. for Tenor) consists of three phrases. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C. BOTH

Aye, mar - ry, two. Here a nail and there a nail; Tick, tack, too!

The musical score continues in 2/4 time. The vocal line (C. for Contralto) and piano accompaniment follow the same style as the first section.

THE SNOWBALL

Allegretto

T. C. T.

A snow - ball, a snow - ball, let's roll up a beau - ti - ful snow - ball.

The musical score is in 6/8 time with a key signature of two flats (Bb, Eb). The vocal line (T. for Tenor) includes accents (>) over the first notes of the first and second phrases. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a forte (f) dynamic marking.



A SNOWBALL, A SNOWBALL. LET'S ROLL UP A BEAUTIFUL SNOWBALL.—Page 4.

THE SNOWBALL

C. T. C.

As big and as round as we can . A snow - ball, A snow - ball.

f *p*

Detailed description: This is a musical score for a song titled 'THE SNOWBALL'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It includes three parts: a first part (C.), a second part (T.), and a third part (C.). The lyrics are 'As big and as round as we can . A snow - ball, A snow - ball.' The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. It includes dynamic markings 'f' (forte) and 'p' (piano).

HAIL, RAIN, AND SLEET

MARY SLADE
Quietly

T. C. T.

1. What does the hail say? Knock, knock, knock. What does the rain say?
T.*2. What does the snow say? C. Snow - flakes all Down so gen - tly,

C. T. C. 1 2

Pit - ter, pit - ter, pat - ter, pat - ter. What does the sleet say? Sh Sh Sh
Soft - ly fall, We can - not hear their voic - es small.

1 2

Detailed description: This is a musical score for a song titled 'HAIL, RAIN, AND SLEET' by Mary Slade. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It includes three parts: a first part (T.), a second part (C.), and a third part (T.). The lyrics are '1. What does the hail say? Knock, knock, knock. What does the rain say? T.*2. What does the snow say? C. Snow - flakes all Down so gen - tly,'. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. It includes dynamic markings 'f' (forte) and 'p' (piano). There are also markings for first and second endings (1 and 2) for the piano part.

* The second stanza beginning "Snow-flakes all" will be sung by all children.

WHO HAS THE PENNY?

Old Game (adapted)

Moderato

T. C. T. C.

Who has the pen - ny? I have the pen - ny. Who has the key? I have the key.

T. C. T. ALL

Who has the thim - ble? I have the thim - ble. Don't let us see, Don't let us see.

FIRST BALL GAME

Moderato

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

FIRST BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

This musical score is for a song titled 'FIRST BALL GAME'. It is written for a voice part (T. for Tenor) and a piano accompaniment (C. for Contrapiano). The score consists of two systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The lyrics are 'I throw it, You catch it, I throw it, You catch it.' The melody is simple and repetitive, with the piano accompaniment providing a harmonic background.

SECOND BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

This musical score is for a song titled 'SECOND BALL GAME'. It is written for a voice part (T. for Tenor) and a piano accompaniment (C. for Contrapiano). The score consists of two systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The lyrics are 'I throw it, You catch it, I throw it, You catch it,'. The melody is simple and repetitive, with the piano accompaniment providing a harmonic background.

FEEDING THE PIGEON

K. F.
T.

C.

Plump lit - tle pig - eon, what will you eat? Corn, if you please, that's yel - low and sweet.

The musical score for 'Feeding the Pigeon' is written in 3/8 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp, followed by the lyrics. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 3/8 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes.

SHEPHERDESS AND LAMBKINS

French Game
T.

C.

French

Are you here, Lit - tle Lamb-kins dear? Yes, yes, yes, gen - tle Shep - herd - ess.

The musical score for 'Shepherdess and Lambkins' is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat, followed by the lyrics. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat and a 2/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes.

THE ROSE IS RED

Old Rhyme
Allegretto

T.

C.

T.

C.

T.

C.

T.

C.

The rose is red, (red,) The violet's blue, (blue,) The pink is sweet, (sweet,) And so are you, (you).

The musical score for 'The Rose is Red' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat, followed by the lyrics. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat and a 3/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes.

PINE-TREE AND BEECH-TREE

AGNES BLAKE

Andantino

TEACHER

1. If you were a Pine - tree what would you do?
2. If you were a Beech - tree what would you do?

The Teacher's part is written for a single melodic line in treble clef, with a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, while the piano accompaniment features chords and moving lines in both hands.

FIRST CHILD

1. I'd grow and grow - and grow so high, Un - til I al - most reached the sky.

The First Child's part is written for a single melodic line in treble clef, with a piano accompaniment in grand staff. The melody is composed of eighth and quarter notes, and the piano accompaniment provides harmonic support with chords and moving lines.

SECOND CHILD

2. I'd grow and grow and grow so wide, And stretch my arms on ev - 'ry side.

The Second Child's part is written for a single melodic line in treble clef, with a piano accompaniment in grand staff. The melody features a mix of eighth and quarter notes, and the piano accompaniment continues with harmonic accompaniment.

WHERE ARE YOU GOING, MY PRETTY MAID?

MOTHER GOOSE

T. C.

Where are you go - ing, my pret - ty maid? I'm go - ing a milk - ing, sir, she said.

SWEEPING SNOW

T. A.

Allegretto

TEACHER. Bring a broom; Brush the snow off; Bring a broom, While it's light.
CHILD. Here's a broom; See me sweep it, Pret - ty snow, Soft and white.

THE MUSIC BALL

T. A.

T.

C.

ALL

I throw it, You catch it, — This lit - tle mus - ic ball, And nev - er let it fall.

CHILD AND PUSSY

AGNES BLAKE

Moderato

T. Pus - sy, stay a fur - ry ball; I don't like big cats at all.
C. That is what I'd like to do, But you must stay lit - tle too.

PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

MOTHER GOOSE

Allegretto

T

Pus - sy Cat, Pus - sy Cat, Where have you been?
Pus - sy Cat, Pus - sy Cat, What did you there?

C

O I've been to Lon - don to vis - it the queen.
I fright - ened a lit - tle mouse un - der her chair.

HAVE YOU A LITTLE GARDEN?

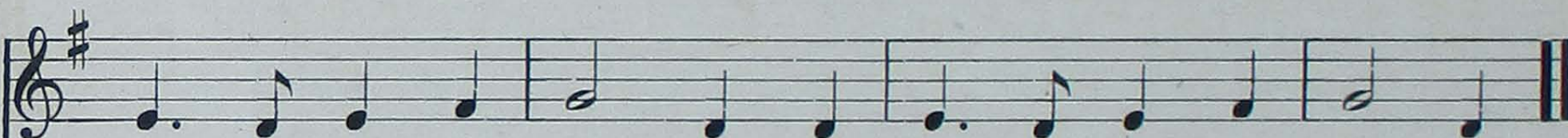
AGNES GRAY
Grazioso

T.

C.*



Have you a lit - tle gar - den? O - yes, I have a gar - den, 1. Where
2. Where
3. Where
4. Where



vi - o - lets are grow - ing, And tu - lips red are glow - ing.
ros - es red and blow - ing, And li - lies white are show - ing.
lark - spur blue is grow - ing, And pe - o - nies are glow - ing.
mig - non - ette is blow - ing, And dai - sies white are show - ing.



* Different children may be chosen to sing refrains.

THE GOAT FAMILY

L. H.

Moderato

T. C. T.

Old Fa - ther Bil - ly Goat says "Baa! Baa! Baa! Baa!" Old Moth - er Nan - ny Goat says

C. T. C.

"Baa! Baa! Baa! Baa!" Dear lit - tle Kid - die Goat says "Baa! Baa! Baa! Baa!"

BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN

MOTHER GOOSE (altered)

Allegro moderato

T. C.

1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa!
 2. Moo! Cow, have you an - y milk to - day? Quarts and quarts to give a - way. moo! moo! moo!
 3. Cluck! Hen, have you an - y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!

CLOCK AND WATCH

MARY SLADE

Moderato

T.

C.

What does the clock in the hall say? Tick, tick, tick, tick.

The first system of the musical score. It features a vocal line (T.) and a piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "What does the clock in the hall say? Tick, tick, tick, tick." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol.

T.

C.

T.

What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches

The second system of the musical score. It continues the vocal line (T.) and piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol.

all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.

The third system of the musical score. It continues the vocal line (T.) and piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol and a 'p' (piano) dynamic marking.

WILLY BOY, WILLY BOY, WHERE ARE YOU GOING?

Old Rhyme

T. C.

Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the

The first system of the musical score is in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal line (T.) and a piano accompaniment (C.). The vocal line begins with a treble clef and contains the lyrics 'Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both playing chords and single notes.

T.

mead - ow to make the hay, Wil - ly boy, Wil - ly boy,

The second system continues the musical score. The vocal line (T.) has a treble clef and contains the lyrics 'mead - ow to make the hay, Wil - ly boy, Wil - ly boy,'. The piano accompaniment (C.) continues with the same instrumental parts as the first system.

C.

May I go with you? Yes, come and help me all the day.

The third system concludes the musical score. The vocal line (C.) has a treble clef and contains the lyrics 'May I go with you? Yes, come and help me all the day.'. The piano accompaniment (C.) continues with the same instrumental parts as the previous systems, ending with a double bar line.

NORTH AND SOUTH, EAST AND WEST

AGNES GRAY

Allegro moderato

T.

C.



1. Which	is	the	way	the	bun - ni - kin	ran ?	Off	to	the	North	the
2. Which	is	the	way	the	wood - peck - er	flew ?	Off	to	the	South	the
3. Which	is	the	way	the	ka - ty - did	hopped ?	Off	to	the	East	the
4. Which	is	the	way	the	sil - ver	fish swam ?	Off	to	the	West	the

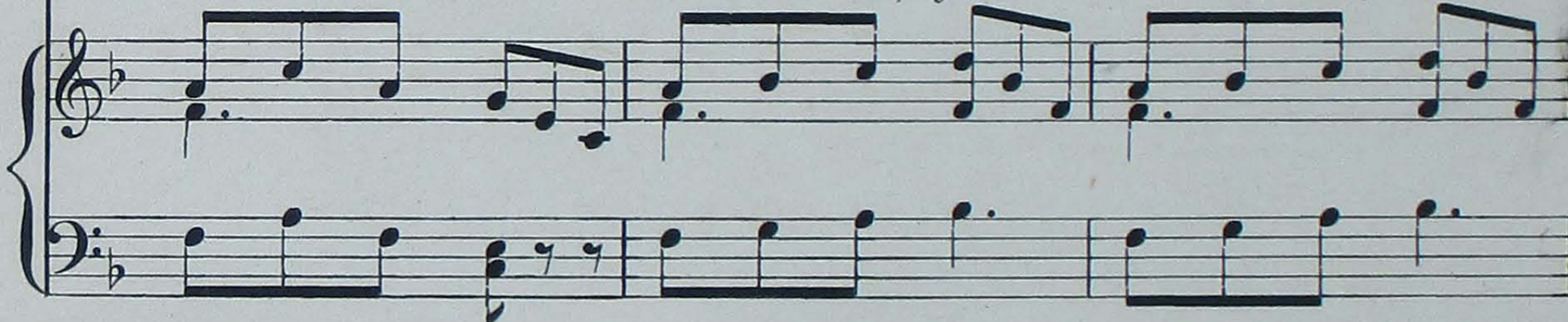


T.

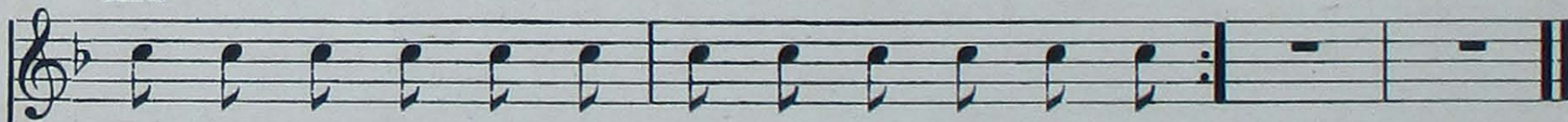
C.



bun - ni - kin	ran.	Fol - low	him, you !	Fol - low	him, do !
wood - peck - er	flew.	Fol - low	him, you !	Fol - low	him, do !
ka - ty - did	hopped.	Fol - low	him, you !	Fol - low	him, do !
sil - ver	fish swam.	Fol - low	him, you !	Fol - low	him, do !



ALL



Fol - low him, fol - low him, fol - low him, fol - low him.



SWEET DAFFODIL

AGNES GRAY

Andantino

T.

Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm?

The musical score for the first system of 'Sweet Daffodil' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The lyrics are 'Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm?'. The piano accompaniment is written on two staves (treble and bass clef) and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

C.

No! I've a bulb that gives me food; Earth keeps my root - lets warm.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues with the same eighth-note pattern in the right hand and a melodic line in the left hand, also ending with a double bar line.

CO' BOSS!

Moderato

T.

C.

T.

C.

Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!

The musical score for 'Co' Boss!' is divided into two systems. The first system features a vocal line and piano accompaniment. The vocal line is written on a single staff in treble clef, with a key signature of two flats and a time signature of 6/8. The lyrics are 'Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!'. The piano accompaniment is written on two staves (treble and bass clef) and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The second system continues the vocal line and piano accompaniment, also ending with a double bar line.

WHERE IS THE CHURCH?

Old Rhyme
Allegretto
T.

C.

T.

C.

Where is the church? Here is the church. Where is the stee - ple? Here is the stee - ple.

The first system of the musical score is in 6/8 time. It features a vocal line with a treble clef and a piano accompaniment with grand staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line includes lyrics and is marked with 'T.' (Tenor) and 'C.' (Coprass). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand.

T.

C.

T.

C.

Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple.

The second system continues the musical score. The vocal line and piano accompaniment maintain the same 6/8 time signature and key signature. The lyrics are: 'Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple.' The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand.

T.

C.

ALL

Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!

The third system concludes the musical score. The vocal line and piano accompaniment maintain the same 6/8 time signature and key signature. The lyrics are: 'Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand.

MISTRESS MARY

MOTHER GOOSE

Moderato

T.

Mis-tress Ma - ry, Quite con - tra - ry, How does your gar - den grow?

With cock - le shells and lit - tle bells, And fair maids all in a row.

WHO'LL GO A-BATHING?

MARY SLADE

Moderato

T. The gen - tle waves come roll - ing in; Who'll go a - bath - ing?
C. Our suits are dry: We'll bring them in; We'll go a - bath - ing!

DANCING WITH THE LEAVES

Allegretto

T.

O come where the leaves are danc - ing, O come on the au - tumn

The musical score for the Tenor (T.) part of 'Dancing with the Leaves' is written in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment features a treble and bass staff with chords and moving lines.

C.

day. We'll come where the leaves are danc - ing And skip where the red leaves play.

The musical score for the Cello (C.) part of 'Dancing with the Leaves' is written in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment features a treble and bass staff with chords and moving lines.

GIDDY, GOODY GANDER

MOTHER GOOSE

Allegretto

T.

C.

Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber.

The musical score for 'Giddy, Goody Gander' includes parts for Tenor (T.) and Cello (C.). Both parts are written in cut time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment features a treble and bass staff with chords and moving lines.



F. LILLY-THOMAS

LITTLE BETTY BLUE

MOTHER GOOSE

Moderato

T.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are: "Lit - tle Bet - ty - Blue Lost her hol - i - day shoe; Now". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in 2/4 time.

Lit - tle Bet - ty - Blue Lost her hol - i - day shoe; Now

C.

Second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are: "what can lit - tle Bet - ty do? Give her an - oth - er Just". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in 2/4 time.

what can lit - tle Bet - ty do? Give her an - oth - er Just

Third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are: "like the oth - er, And then she can go in two. . . .". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in 2/4 time.

like the oth - er, And then she can go in two. . . .

NEWS OF THE DAY

MOTHER GOOSE

Moderato

T.

Tell me, good Neigh-bor, I pray, . . . What's the news of the day? . . .

C.

They say the bal-loon's gone up to the moon.

WHOSE LITTLE DOG ART THOU?

FIRST CHILD

SECOND CHILD

Bow! wow! wow! Whose lit-tle dog art thou? Lit-tle Tom Tin-ker's dog; Bow! wow! wow!

RHYTHMIC GAMES

HIPPETY HOP TO THE BARBER SHOP

MOTHER GOOSE

Allegro moderato

The musical score for 'Hippety Hop to the Barber Shop' is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'Hip - pe - ty - hop to the bar - ber's shop To buy a stick of can dy; — One for you, One for me, One for Sis - ter San - dy.' The melody is simple and rhythmic, with the piano accompaniment providing a steady harmonic foundation.

Hip - pe - ty - hop to the bar - ber's shop To buy a stick of can dy; —

One for you, One for me, One for Sis - ter San - dy.

PEASE PORRIDGE

MOTHER GOOSE

With accent

The musical score for 'Pease Porridge' is written in 2/4 time with a key signature of one sharp (F-sharp). It features a vocal melody line and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old. Some like it hot, Some like it cold, Some like it in the pot, Nine days old.' The melody is simple and rhythmic, with the piano accompaniment providing a steady harmonic foundation.

Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old.
Some like it hot, Some like it cold, Some like it in the pot, Nine days old.

I SAW A LITTLE BIRD GO HOP

MOTHER GOOSE
Allegro moderato

hop, And I said "Lit - tle bird, will you stop, stop, stop?"

The musical score is written for voice and piano. The voice part is on a single staff in 2/4 time, with lyrics: "I saw a lit - tle bird go hop, hop, hop, And I said 'Lit - tle bird, will you stop, stop, stop?'" The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time. The right hand plays chords and single notes, while the left hand plays a steady bass line. The key signature has one flat (B-flat).

RING A-ROUND A ROSY

J. A.
Gaily

1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A
2. And first you'll see us skip - ping, And then you'll see us trip - ping; A

The musical score is written for voice and piano. The voice part is on a single staff in 4/4 time, with two verses of lyrics. The piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The right hand plays chords and single notes, while the left hand plays a steady bass line. The key signature has one sharp (F-sharp).

RING A-ROUND A ROSY

ring a - round a ro - sy We'll make to - day.
 ring a - round a ro - sy So bright and gay.

TRUMPET AND DRUM

Allegro moderato

You take the trum - pet and I'll take the drum, Pom! Pom! Pom!
 You take the trum - pet and I'll take the drum, Drum! Drum! Drum!

p Pom, pom, pom, pom, pom, pom! *f* Drrrrrr um bum bum bum bum bum!

THE WAY TO LONDON TOWN

MOTHER GOOSE

Allegro

See - saw, Up, down, Which is the way to Lon - don town?

One foot up, One foot down, This is the way to Lon - don town.

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

WORKING IN THE GARDEN

L. H.

Allegro moderato

FOLK SONG

1. Now we dig our gar - den, gar - den, gar - den,
 2. Now we rake our gar - den, gar - den, gar - den,
 3. Now we plant our gar - den, gar - den, gar - den,
 4. Now we hoe our gar - den, gar - den, gar - den,

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

WORKING IN THE GARDEN

Now we dig our gar - den in the ear - ly spring.
 Now we rake our gar - den in the ear - ly spring.
 Now we plant our gar - den in the ear - ly spring.
 Now we hoe our gar - den in the ear - ly spring.

TO MARKET

MOTHER GOOSE
Allegro

1. To mar - ket, to mar - ket, to buy a fat pig;
 2. To mar - ket, to mar - ket, to buy a fat hog;

Home a - gain, home a - gain jig - ge - ty jig.
 Home a - gain, home a - gain jig - ge - ty jog.

RING AROUND A ROSY

Allegretto

Ring a - round a ro - sy, Pock - et full of po - sy.

Nan and Phil, Kate and Will, Ring a - round a ro - sy.

The musical score for 'Ring Around a Rosy' is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The second system continues the melody and accompaniment, ending with a double bar line.

SHOE THE HORSE, SHOE THE MARE

MOTHER GOOSE
Moderato

Shoe the horse, Shoe the mare, But let the lit - tle colt go bare.
Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.

The musical score for 'Shoe the Horse, Shoe the Mare' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The second system continues the melody and accompaniment, ending with a double bar line.

HANDY SPANDY, JACK-A-DANDY

MOTHER GOOSE

Moderato

Han - dy Span - dy, Jack - a - Dan - dy Loves plum-cake and su - gar can - dy;
Bought it at the can - dy-shop; Home he brought it, hop, hop, hop.

The musical score for 'Handy Spandy, Jack-a-Dandy' is written in G major (one sharp) and common time (C). It consists of two systems of three staves each. The first system contains the first line of the song, and the second system contains the second line. The melody is on the top staff, the piano accompaniment on the middle staff, and the bass line on the bottom staff. The tempo is marked 'Moderato'.

JACK, BE NIMBLE

Allegro moderato

Jack, be nim - ble, Jack, be quick. Jack jump o - ver the can - dle stick.

The musical score for 'Jack, Be Nimble' is written in G major (one sharp) and 3/4 time. It consists of two systems of three staves each. The melody is on the top staff, the piano accompaniment on the middle staff, and the bass line on the bottom staff. The tempo is marked 'Allegro moderato'.

SKIPPING SONG*

Allegro

Hip - pe - ty-skip and a - way we go, Four lit - tle skip - pers all in a row.

The first system of musical notation for 'SKIPPING SONG' consists of three staves. The top staff is a single treble clef line in 6/8 time, marked 'Allegro'. It contains a melody of eighth and sixteenth notes. The bottom two staves are a grand staff (treble and bass clefs) in 6/8 time, providing a piano accompaniment with chords and moving lines.

First we will skip to Lon - don town, O - ver the hill, now up, now down.

The second system of musical notation continues the song. It follows the same three-staff format as the first system, with a single treble clef line for the melody and a grand staff for the piano accompaniment. The melody continues with eighth and sixteenth notes, and the accompaniment provides harmonic support.

* The accompaniment may be repeated if a longer skip is required.

OVER THE HILLS TO BOSTON

Allegro

T.

C.

1. Our po - ny's gal - lop - ing o - ver the hills, O - ver the hills to Bos - ton.
2. He leaps o'er brooks and he leaps o'er rills, Rills on the way to Bos - ton.

The musical notation for 'OVER THE HILLS TO BOSTON' begins with a treble clef line for the melody, marked 'Allegro'. Above the first two measures, 'T.' and 'C.' are written, likely indicating tempo or character. The melody is in 6/8 time and features a mix of eighth and sixteenth notes. Below the melody, two verses of lyrics are provided. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom, featuring chords and moving lines in 6/8 time.

DANCING SONG

Nursery Rhyme
Allegro

mf

Bob-by and Jim and Will, . Sal - ly and Kate and Bill,

p *mf*

Off they skip to the mu - sic's sound, Dan - cing, dan - cing round and round.

f *p*

Bob-by and Jim and Will, Sal - ly and Kate and Bill. . .

REST

AGNES GRAY
Andante

p

We'll all lie down and rest a - while, In dark - ness, in dark - ness; We'll

p

all lie down and rest a - while, In dark - ness soft and still.

This musical score is for a piece titled 'REST' by Agnes Gray, marked 'Andante'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a piano (*p*) dynamic and includes lyrics: 'We'll all lie down and rest a - while, In dark - ness, in dark - ness; We'll all lie down and rest a - while, In dark - ness soft and still.' The piano accompaniment also starts with a piano (*p*) dynamic and consists of chords and single notes in both hands. The piece concludes with a double bar line.

MOTION

AGNES GRAY
Allegro moderato

mf

We'll all jump up and play a - while, In sun - shine, In sun - shine; We'll

mf

This musical score is for a piece titled 'MOTION' by Agnes Gray, marked 'Allegro moderato'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a mezzo-forte (*mf*) dynamic and includes lyrics: 'We'll all jump up and play a - while, In sun - shine, In sun - shine; We'll'. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic and consists of chords and single notes in both hands. The piece concludes with a double bar line.

MOTION

all jump up and play a-while, And frolic with a will.

The musical score for 'MOTION' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'all jump up and play a-while, And frolic with a will.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

HOP! LITTLE RABBIT

T. A.

Moderato

Folk Song

1. Hop! lit - tle rab - bit, hop! hop! hop! Hop thro' the clo - ver, hop! then stop.
2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.

The musical score for 'HOP! LITTLE RABBIT' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are '1. Hop! lit - tle rab - bit, hop! hop! hop! Hop thro' the clo - ver, hop! then stop. 2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

KANGAROO BROWN

T. A.

Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town.
Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.

The musical score for 'KANGAROO BROWN' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'T. A.'. The lyrics are 'Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town. Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

GOING TO MARKET

MOTHER GOOSE

Allegretto

The first system of music is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,

The second system continues the melody and accompaniment. The lyrics are: home a - gain, mar - ket is done. The piano part includes a mezzo-forte (*mf*) dynamic marking.

The third system concludes the piece with a final flourish in the piano part, marked with a forte (*f*) dynamic. The system ends with a double bar line.

HEY-DIDDLE-DIDDLE! THE CAT AND THE FIDDLE

MOTHER GOOSE

Allegro

Hey did - dle - did - dle! The cat and the fid - dle, The

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and quarter notes. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a rising eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

cow jumped o - ver the moon. The lit - tle dog laughed to see such sport, And the

The second system of the musical score. The vocal line continues with a melodic line that includes a half note and eighth notes. The piano accompaniment features a more complex right-hand melody with eighth and sixteenth notes, while the left hand maintains a steady eighth-note bass line.

dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.

The third system of the musical score. The vocal line concludes with a melodic line ending in a half note. The piano accompaniment features a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and a final cadence.

LARRY'S DRUM

ALICE DEAN

With accent

1. Ba - by likes his rat - tle, Tom his su - gar - plum,
2. Ba - by shakes his rat - tle, Tom - my eats his plum,

Kit - ty likes her dol - ly, Lar - ry loves his
Kit - ty rocks her dol - ly, Lar - ry beats his

drum, d - r - r - r - um bum, Bum b - r - r - r - rum bum bum!

ON TIPTOE

Allegro

mf

On our tip - toes we run, Full of fro - lic and fun, With a

The first system of musical notation for the piece 'ON TIPTOE'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of D major (one sharp), and 3/4 time. It begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, 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SONGS

THE CRICKETS*

Quietly

1. Crick - ets chirp the whole night through, In the dark - ness,
 2. First the crick - et, then his mate Pipes his note and
 3. Like the gen - tle crick - ets small We will sing, then

FIRST	SECOND	FIRST	SECOND	FIRST	SECOND	FIRST	SECOND
CRICKET	CRICKET	CRICKET	CRICKET	CRICKET	CRICKET	CRICKET	CRICKET

in the dew.
 then doth wait.
 lis - ten all.

* The refrain may be hummed or whistled.

MORNING-GLORIES

Folksong

Allegretto

High! High, High! Morn - ing glo - ries blue and white

The musical score for 'Morning-Glories' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegretto'. The lyrics are: 'High! High, High! Morn - ing glo - ries blue and white'. The piano accompaniment consists of a simple melody in the right hand and a supporting bass line in the left hand.

Climb all day and sleep all night, High, high, high!

This block contains the continuation of the musical score for 'Morning-Glories'. It includes the voice part and the piano accompaniment. The lyrics are: 'Climb all day and sleep all night, High, high, high!'. The piano accompaniment continues with a simple melody in the right hand and a supporting bass line in the left hand. The score ends with a double bar line.

IN THE APPLE-TREE

Allegro moderato

Here we climb, till we sit at rest At the top of the tree that we like best.

The musical score for 'In the Apple-Tree' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The lyrics are: 'Here we climb, till we sit at rest At the top of the tree that we like best.'. The piano accompaniment consists of a simple melody in the right hand and a supporting bass line in the left hand.

UP IN THE MORNING

Cheerfully

1. Up in the morn - ing rise the vio - lets, Up in the
 2. Up in the morn - ing fly the rob - ins, Up in the
 3. Up in the morn - ing mists are go - ing, White lit - tle

mf

morn - ing dai - sies new, Up! Up! Up!
 morn - ing thrush - es too, Up! Up! Up!
 clouds in skies of blue, Up! Up! Up!

IN NOVEMBER

MARGARET ALLEN

Andante sostenuto

p

Gold en - rod, milk - weed pod, Leaves and ber - ries red,

p

IN NOVEMBER

p *pp*

As - ters blue, White ones too, All have gone to bed.

p *pp*

The musical score for 'In November' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It also begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The melody is simple and lyrical, with the lyrics 'As - ters blue, White ones too, All have gone to bed.' written below the vocal staff.

LITTLE BROTHER POPPY

AGNES GRAY

Gaily

mf

1. Lit - tle Broth - er Pop - py, . . sleep - ing in the ground,
2. Off he throws his night - cap for wind to bear a - way,

mf

Wakes when the rain comes and looks . all a - round.
Shakes out his yel - low flag and bids the sun good day.

The musical score for 'Little Brother Poppy' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It also begins with a mezzo-forte (*mf*) dynamic. The melody is simple and lyrical, with the lyrics '1. Lit - tle Broth - er Pop - py, . . sleep - ing in the ground, 2. Off he throws his night - cap for wind to bear a - way, Wakes when the rain comes and looks . all a - round. Shakes out his yel - low flag and bids the sun good day.' written below the vocal staff.

UP AND DOWN

T. A.

Moderato

Climb - ing up the hill, Lit - tle birch - trees go;

Run - ning down the hill, Lit - tle brook - lets flow.

mf

mf

WINTER SLEEP

MARGARET ALLEN

Andante

Soft and light, the blan - ket white That cov - ers up the flow'rs.

p

WINTER SLEEP

p

Warm and deep their qui - et sleep, Thro' all the win - ter hours.

p

This musical score for 'Winter Sleep' is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and consists of a series of quarter notes. The piano accompaniment is divided into two systems: the first system has a treble and bass staff with chords, and the second system has a treble staff with chords and a bass staff with a more active line. The piece concludes with a double bar line.

SPARROWS

MARY VANCE

Allegro moderato

mf

Ear - ly ev - 'ry morn - ing, peep, peep, peep, Ear - ly ev - 'ry eve - ning, peep, peep, peep.

mf

cresc.

We can hear the sparrows gray, To their little children say, Peep, peep, peep, peep, peep, peep.

cresc.

This musical score for 'Sparrows' is in B-flat major (two flats) and 4/4 time. It includes a vocal melody and a piano accompaniment. The tempo is marked 'Allegro moderato'. The score is divided into two systems. The first system features a vocal line with a mezzo-forte (*mf*) dynamic and a piano accompaniment. The second system continues the vocal line with a crescendo (*cresc.*) marking and includes a piano accompaniment. The piece ends with a double bar line.

SPRING RAIN

CECIL SPAULDING
Andantino

1. The earth was brown, the earth was bare, And not a leaf, or
2. The tu - lip raised her yel - low cup, The cro - cus flow'rs they
3. The vio - let o - pened wide her eyes, A - nem - o - nies made
4. The fruit - trees bloomed in pink and white, The li - lac flow - ered

flow'r was there, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
hur - ried up, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
haste to rise, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
in the night, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,

splash - ing and roar - ing, Down came the rain!

THE GOLDFINCH

AGNES BLAKE

Andantino

The gold - finch feeds on the this - tle - seeds, In his coat of yel - low

p

This block contains the first system of the musical score for 'The Goldfinch'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 2/4. The tempo is marked 'Andantino'. The lyrics are 'The gold - finch feeds on the this - tle - seeds, In his coat of yel - low'. The piano part includes a dynamic marking of *p* (piano).

gay, . Then he flies a - way with his chil - dren gray, Far . a - way.

mf *p*

This block contains the second system of the musical score for 'The Goldfinch'. It continues the vocal line and piano accompaniment. The lyrics are 'gay, . Then he flies a - way with his chil - dren gray, Far . a - way.'. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

I WOULD LIKE A FIDDLE

Folksong

Gaily

1. I would like a fid - dle, fid - dle, did - dle, Just a lit - tle fid - dle, bright and new.
2. Then I'd learn to fid - dle, fid - dle, did - dle, Just a lit - tle tune, or may - be, two.

This block contains the musical score for 'I Would Like a Fiddle'. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Gaily'. The lyrics are provided for two verses. The piano part includes a dynamic marking of *p* (piano).

HOW THEY GO TO SLEEP

Anon.

Andantino

1. Some things go to sleep in such a fun - ny way!
 2. Chick - ens do the same a - stand - ing on their perch;
 3. Kit - tens curl up close in such a fuz - zy ball;

Lit - tle birds stand on one leg and tuck their heads a - way.
 Lit - tle mice lie soft and still as if they were in church.
 Hors - es hang their sleep - y heads all qui - et in their stall.

ALL JUMP DOWN

Moderato

All jump down! All jump down! All jump down!

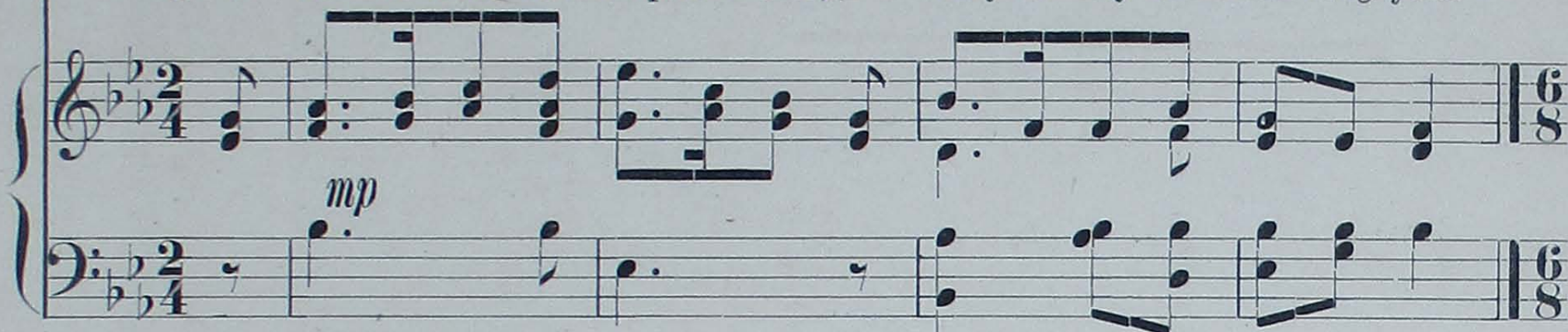
THE WHITE-THROAT

MARGARET ALLEN

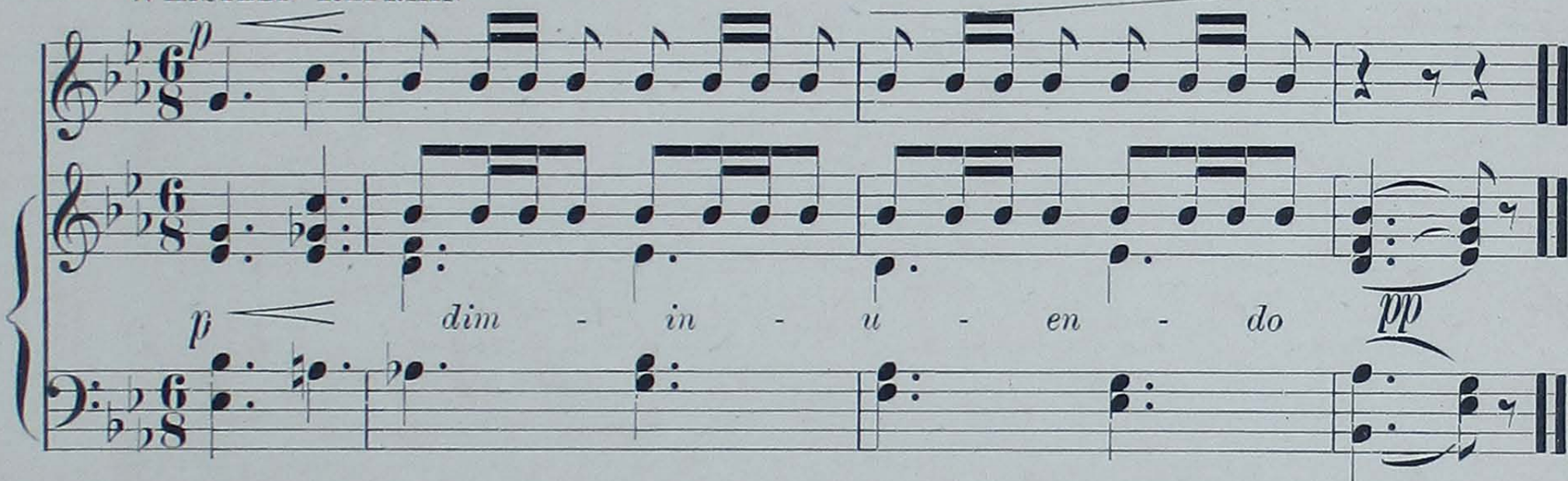
Allegretto mp



1. In spring-time I have of - ten heard The whis - tle of a wan-d'ring bird ;
2. In gar - den green he rests a while, Then northward flies for man-y a mile.
3. O lit - tle White-Throat Sparrow dear, I wish you'd stay the whole long year.



WHISTLED REFRAIN



It is recommended that the refrain be whistled by one child at a time, or by the teacher.

APPLES

MARY SLADE

Moderato



1. Out in the or - chard on the ground, Bas - kets of ap - ples we chil-dren have found.
2. These are for bak - ing, these for pie ; These we are sav - ing to eat bye and bye.
3. These are for jel - ly, sweet and good ; Thank you, kind Ap - ple-tree, thank you for food.



THE WINTER BIRDS

MARY BLAKE
Andantino

1. Two lit - tle birds in feath - ers gray Met in the woods on a win - ter's day,
2. What did the two lit - tle bir - dies say? Brave lit - tle hearts, they whis - tled gay,

Chick - a - dee - dee, Chick - a - dee - dee, Chick - a - dee - dee - dee dee - dee - dee.

The musical score for 'The Winter Birds' is written in a single system. It features a vocal line at the top and a piano accompaniment below. The vocal line is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment consists of two staves, treble and bass, also in Bb and C. The tempo is marked 'Andantino'. The lyrics are provided for two verses. The first verse ends with a double bar line. The second verse continues with a triplet of eighth notes and a final phrase. The piano accompaniment includes chords and single notes that support the melody.

GRAY SQUIRRELS, RED SQUIRRELS

L. H.
Allegro moderato

Gray squir - rels, red squir - rels, out in the park,

The musical score for 'Gray Squirrels, Red Squirrels' is written in a single system. It features a vocal line at the top and a piano accompaniment below. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, also in F# and C# and 3/4. The tempo is marked 'Allegro moderato'. The lyrics are provided for the first line of the song. The piano accompaniment includes chords and single notes that support the melody.

GRAY SQUIRRELS, RED SQUIRRELS

Frol - ic and scam - per from day - light till dark.

The musical score for 'GRAY SQUIRRELS, RED SQUIRRELS' is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests and chords in the left hand.

WILD GEESE

MARGARET ALLEN

Andantino

In the sky, High, so high, Hear the voic - es cry - ing:

The first system of the musical score for 'WILD GEESE' is in the key of one sharp (F#) and common time (C). The tempo is marked 'Andantino'. The melody is simple and consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests and chords in the left hand.

In the fall, Wild - geese call As they're south - ward fly - ing.

The second system of the musical score for 'WILD GEESE' continues the melody and piano accompaniment. The melody is simple and consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests and chords in the left hand.

ON THE EASTER MORNING

MARY BLAKE
Andantino

1. Tu - lip lifts her gold - en cup, Vio - let blue, Cro - cus, too,
2. Grass is spring - ing fresh and green, Gen - tle breeze Wakes the trees,
3. Lit - tle birds that north - ward flew Loud - ly sing, Praise their King.

Fra - grant lil - y fair looks up On the East - er morn - ing.
Li - lac ev - 'ry - where is seen On the East - er morn - ing.
Chil - dren lift your voic - es too, On the East - er morn - ing.

THANKS FOR FOOD

MARGARET ALLEN
Andante sostenuto

We were hun - gry lit - tle chil - dren; Now we all are fed,

THANKS FOR FOOD

Thanks we give for milk and por - ridge, Thanks for dai - ly bread.

The musical score for 'Thanks for Food' is written for voice and piano. The voice part is a single line in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo is not specified for this piece.

A THANKSGIVING

MARGARET ALLEN

Moderato

1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain.
2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night;
3. Thank you, Lord, for home and friends, For our life that nev - er ends.

The musical score for 'A Thanksgiving' is written for voice and piano. The voice part is in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Thank you, Lord, for cows that give Whole - some milk on which we live.
Clothes and shel - ter, fires that warm In the win - ter's cold and storm.
Thank you, Lord, for joy and love, Best of gifts from Heav'n a - bove.

The musical score for 'A Thanksgiving' is written for voice and piano. The voice part is in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

HURRAH FOR HARVEST HOME!

LAURENCE HUTTON

Joyfully

mf

1. We've cut our wheat and we've brought it in, Hur -
 2. Po - ta - toes deep in the cel - lar lie, Hur -
 3. Now glad shall be our Thanks - giv - ing Day, Hur -

mf

rah for Har - vest Home! . . . Our gold - en grain is
 rah for Har - vest Home! . . . And yel - low pump-kins that
 rah for Har - vest Home! . . . And rich and poor shall

f

mf

in the bin, Hur - rah for Har - vest Home! . . . And
 make good pie, Hur - rah for Har - vest Home! . . . And
 all be gay, Hur - rah for Har - vest Home! . . . And



CORN WITH FINGER HIGH, POINTING TOWARDS THE SKY.—Page 53.

HURRAH FOR HARVEST HOME!

f

work was hard, but work will win; Hur - rah for Har - vest Home! . .
 ap - ples stored in at - ties high, Hur - rah for Har - vest Home! . .
 thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . .

f

This musical score is for the song 'Hurrah for Harvest Home!'. It features a vocal melody and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The lyrics are: 'work was hard, but work will win; Hur - rah for Har - vest Home! . .', 'ap - ples stored in at - ties high, Hur - rah for Har - vest Home! . .', and 'thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . .'. The piano accompaniment consists of chords and single notes, also marked with a forte (*f*) dynamic.

AUGUST CORN

MARGARET ALLEN

Allegro moderato

Corn with fin - ger high Point - ing toward the sky,

mf

Says "Now thank - ful be, Food is here for thee."

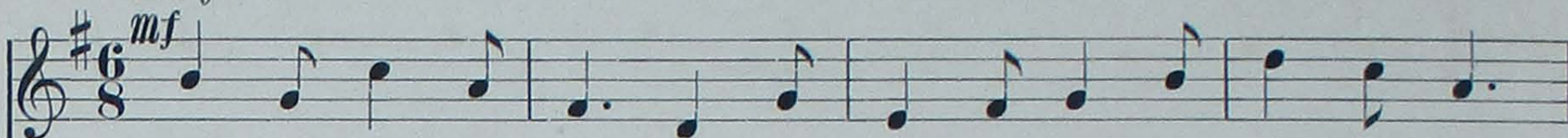
mf

This musical score is for the song 'August Corn' by Margaret Allen. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score includes a vocal melody and a piano accompaniment. The lyrics are: 'Corn with fin - ger high Point - ing toward the sky,' and 'Says "Now thank - ful be, Food is here for thee."'. The piano accompaniment features chords and single notes, with a mezzo-forte (*mf*) dynamic indicated.

CHRISTMAS, MERRY CHRISTMAS!

MARY SLADE

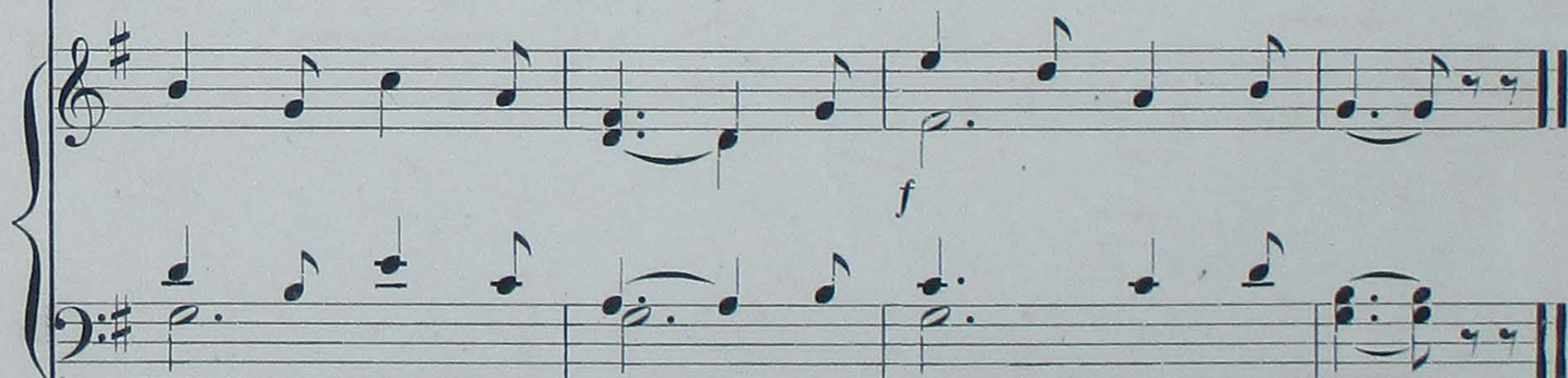
Allegro



1. Christ - mas, mer - ry Christ - mas! With bells that ring while chil - dren sing,
2. Christ - mas, mer - ry Christ - mas! With books and toys for girls and boys,
3. Christ - mas, mer - ry Christ - mas! With tur - key, pies and glad sur - prise,
4. Christ - mas, mer - ry Christ - mas! With love for all both great and small,



- Christ - mas, mer - ry Christ - mas Is com - ing soon we know.
Christ - mas, mer - ry Christ - mas Will come when north winds blow.
Christ - mas, mer - ry Christ - mas, A feast where - e'er we go. .
Christ - mas, mer - ry Christ - mas Brings joy to high and low. .



HOW WE KNOW IT'S CHRISTMAS

MARY BLAKE

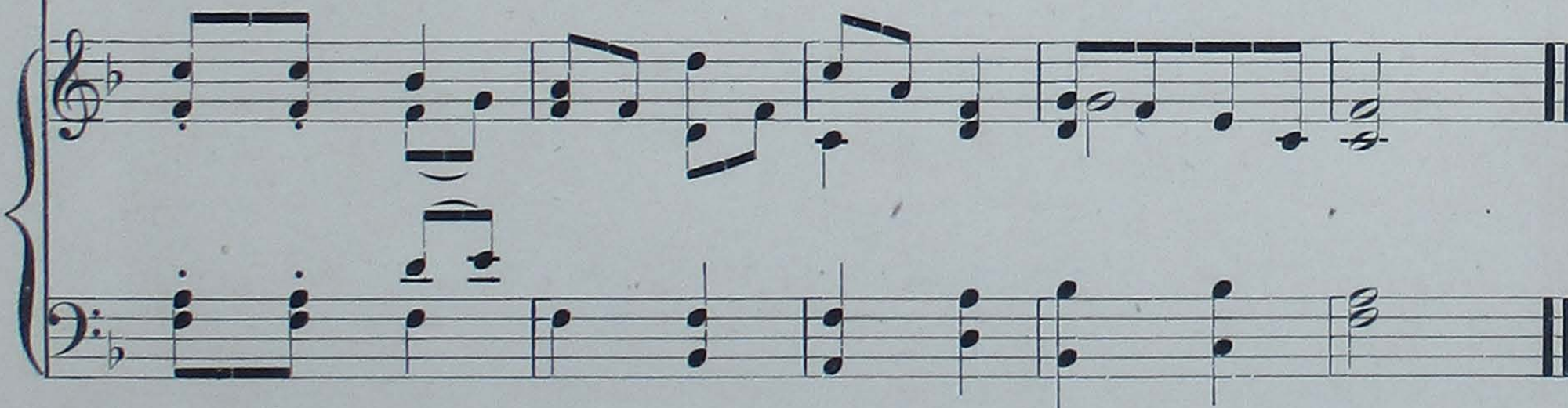
With spirit



1. Hol - ly - wreaths, mis - tle - toe, Twink - ling lights
 2. Mer - ry girls, jol - ly boys, Horns and drums
 3. Pret - ty things we have made, Near the tree
 4. Ev - 'ry one kind and dear, Thoughts of love,



all a - glow Tell of hap - py Christ - - mas.
 mak - ing noise Tell of hap - py Christ - - mas.
 neat - ly laid Tell of hap - py Christ - - mas.
 words of cheer Tell of hap - py Christ - - mas.



CONSERVATION

MARGARET ALLEN
Moderato

1. I heard a story and once that said A
2. We'll eat our bread and save the crumbs 'Till

The first system of musical notation for the song 'CONSERVATION'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Below the vocal line are two piano accompaniment staves, also in treble and bass clefs with the same key signature and time signature. The lyrics are written below the vocal line, with two verses provided.

naugh - ty girl once walked on bread, And she had heard, I'm
Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren

The second system of musical notation, continuing the song. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics continue from the previous system.

poco rit.
ve - ry sure, Of hun - gry birds and chil - dren poor.
when they're good Will nev - er, nev - er waste their food.

The third system of musical notation, concluding the song. It includes the tempo marking *poco rit.* (ritardando). The system ends with a double bar line. The piano accompaniment in the bass staff also includes the *poco rit.* marking.

OUR FLAG

MARGARET ALLEN
In March style

mf

1. We love our na - tive coun - try's flag, The
 2. We love our na - tive coun - try's flag, The
 3. We love our na - tive coun - try's flag, The

mf

red, the white and blue; We love its star - ry
 blue, the white and red; It tells us of the
 blue, the red and white; And ev - 'ry child who's

clus - ter bright, Its col - ors strong and true.
 sol - diers brave Who for their coun - try bled.
 pure and good Helps keep our ban - ner bright.

GREETINGS MORNING IS COME

MARY SLADE
Allegretto

Morn - ing is come with gold - en light, Mak - ing the world all

new and bright: Good morn - ing! Good morn - ing! Good morn - ing!

GOOD MORNING, LITTLE CHILDREN*

1. Good morn - ing, lit - tle chil - dren; . how do you do?
2. I'm ve - ry well I thank you; And how are . . you?

* Or "Good afternoon, dear children."

GOOD MORNING !

MARY SLADE
Allegretto

Good morn - - ing! Good morn - - ing! For

this is an - oth - er morn - ing; Good morn - - - ing!

The musical score for 'Good Morning!' is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The piano accompaniment consists of two staves of music. The first staff of the piano accompaniment has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The tempo is marked 'Allegretto'.

HOW DO YOU DO?

Allegro moderato
TEACHER, THEN CHILDREN

How do you do, and how do you do? And how do you do a - gain?

The musical score for 'How Do You Do?' is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The piano accompaniment consists of two staves of music. The first staff of the piano accompaniment has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The tempo is marked 'Allegro moderato'.

ON A DARK MORNING

MARY SLADE

Allegretto

Though it's a ver - y cloud - y day, Here in our room it's
bright and gay; Good - morn - ing! Good - morn - ing!

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a grand brace on the left. The piano part also has a treble clef, key signature of one sharp, and a 4/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The lyrics are printed below the voice staff, and the piano accompaniment provides a rhythmic and harmonic foundation.

GOOD AFTERNOON!

Moderato

T. Good af - ter - noon! Good af - ter - noon to chil - dren dear!
C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a grand brace on the left. The piano part also has a treble clef, key signature of one sharp, and a 2/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The lyrics are printed below the voice staff, and the piano accompaniment provides a rhythmic and harmonic foundation.

THE SCISSORS-GRINDER

Rather Slowly

Musical score for 'THE SCISSORS-GRINDER' in 4/4 time, key of B-flat major. The score consists of two systems. The first system has a vocal line with notes on G4, A4, Bb4, and A4, each with an accent (>), and piano accompaniment with notes on G3, A3, Bb3, and A3. The second system continues the vocal line with notes on G4, A4, Bb4, and A4, each with an accent, and piano accompaniment with notes on G3, A3, Bb3, and A3. The vocal line ends with a double bar line.

Ting, ting, ting, ting, Ting, ting, ting, ting.

THE BALLOON MAN

T. A.

Musical score for 'THE BALLOON MAN' in 6/8 time, key of B-flat major. The score consists of two systems. The first system has a vocal line with notes on G4, A4, Bb4, and A4, each with an accent (>), and piano accompaniment with notes on G3, A3, Bb3, and A3. The second system continues the vocal line with notes on G4, A4, Bb4, and A4, each with an accent, and piano accompaniment with notes on G3, A3, Bb3, and A3. The vocal line ends with a double bar line.

Too, Too, Too too too too too too,

THE BALLOON MAN

too too too too too too, Red bal - loons, Blue bal - loons,

The first system of music for 'The Balloon Man'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 2/4 time. It starts with a half note 'too' on G4, followed by quarter notes 'too' on A4, 'too' on B4, 'too' on G4, 'too' on F4, and 'too' on E4. The piano accompaniment consists of a right hand with a half note chord (G4, B4) and a left hand with a half note chord (G3, B2). The system ends with a double bar line.

Come and buy my new bal - loons, Too Too,

The second system of music. The vocal line continues with a half note 'Come' on G4, a quarter note 'and' on A4, a quarter note 'buy' on B4, a half note 'my' on G4, a half note 'new' on F4, a half note 'bal - loons,' on E4, a half note 'Too' on G4, and a half note 'Too,' on G4. The piano accompaniment continues with a right hand of quarter notes (G4, A4, B4, G4, F4, E4) and a left hand of half notes (G3, B2, G3, B2, G3, B2). The system ends with a double bar line.

Too too too too too too, too too too too too too.

The third system of music. The vocal line continues with a half note 'Too' on G4, followed by quarter notes 'too' on A4, 'too' on B4, 'too' on G4, 'too' on F4, and 'too' on E4. The piano accompaniment continues with a right hand of quarter notes (G4, A4, B4, G4, F4, E4) and a left hand of half notes (G3, B2, G3, B2, G3, B2). The system ends with a double bar line.

STREET CRIES

1

Moderato

Nice fresh fish! Nice fresh fish! Nice fresh fish! Nice fresh fish!

This musical score is for the first piece, 'Nice fresh fish!'. It is in 4/4 time and B-flat major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter and eighth notes. The piano accompaniment is written on grand staves (treble and bass), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The piece concludes with a double bar line.

2

Rather slowly

Ice - cream! Ice - cream! Ice - cream!

This musical score is for the second piece, 'Ice - cream!'. It is in 4/4 time and D major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter and eighth notes. The piano accompaniment is written on grand staves (treble and bass), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The piece concludes with a double bar line.

3

Allegro moderato

Ap - pos! Ap - pos! Pie ap - pos!

This musical score is for the third piece, 'Ap - pos! Ap - pos! Pie ap - pos!'. It is in 4/4 time and B-flat major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter and eighth notes. The piano accompaniment is written on grand staves (treble and bass), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The piece concludes with a double bar line.

4

Moderato

Brooms! Brooms! Brooms! Brooms!

This musical score is for the fourth piece, 'Brooms! Brooms! Brooms! Brooms!'. It is in 3/4 time and D major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter and eighth notes. The piano accompaniment is written on grand staves (treble and bass), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The piece concludes with a double bar line.

STREET CRIES

5
Moderato

Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!

This musical score is for a piece titled 'Rags! Pa-per!' in 4/4 time, marked 'Moderato'. It consists of three staves. The top staff is a single melodic line with eighth notes. The middle and bottom staves are a piano accompaniment, with the middle staff featuring chords and the bottom staff featuring a simple bass line with eighth notes.

6
Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

This musical score is for a piece titled 'Rags! Old Ir'n!' in 3/4 time, marked 'Andante'. It consists of three staves. The top staff is a single melodic line with eighth notes. The middle and bottom staves are a piano accompaniment, with the middle staff featuring chords and the bottom staff featuring a simple bass line with eighth notes.

7
Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

This musical score is for a piece titled 'Rags! Old Ir'n!' in 3/4 time, marked 'Andante'. It consists of three staves. The top staff is a single melodic line with eighth notes. The middle and bottom staves are a piano accompaniment, with the middle staff featuring chords and the bottom staff featuring a simple bass line with eighth notes.

STREET CRIES

8 *Moderato* *Andante*

'Na - nos! * 'Na - nos! 'Na - nos! 'Na - nos! ba - na - nos!

This musical score is for the first piece, numbered 8. It is divided into two sections: 'Moderato' and 'Andante'. The 'Moderato' section is in G major (one sharp) and common time (C), featuring a melody of quarter and eighth notes. The 'Andante' section is in E-flat major (three flats) and common time, featuring a melody of quarter and eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are 'Na - nos! * 'Na - nos! 'Na - nos! 'Na - nos! ba - na - nos!'.

9 *Allegro moderato*

'Ta - toes! 'Ta - toes! Po - ta - toes!

This musical score is for the second piece, numbered 9. It is in E-flat major (three flats) and 4/4 time, marked 'Allegro moderato'. The melody consists of quarter and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand. The lyrics are 'Ta - toes! 'Ta - toes! Po - ta - toes!'.

10 *Moderato*

Oys - ta† - buy - ah! But - ta' - beans‡ buy - ah!
 Crabs . . buy - ah!
 Ok - ra buy - ah!

This musical score is for the third piece, numbered 10. It is in G major (two sharps) and 4/4 time, marked 'Moderato'. The melody features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are 'Oys - ta† - buy - ah! But - ta' - beans‡ buy - ah! Crabs . . buy - ah! Ok - ra buy - ah!'.

* Bananas. † Oysters. ‡ Butter-beans.

